

The Higher The Crown The Smarter The Hat



Poppies of the field, clover blossoms, daisies, buttercups and even the modest violet are here assembled in luxuriant variety, all apparently rooted in the top of a smart little hat of black milan, whose coquettishly curled brim is faced with black glazed kid.

The big bunch of white and purple violets subtracts somewhat from the rather trying lines of this high Directoire turban which is of white hemp with a narrow brim of black velvet. The stems of the violets are wrapped in tinfoil—a piquant touch which would mark the chapeau as French, even if one knew not it was from Lewis.

None the less graceful is this new apron of net because it is draped from milady's head and not her waistline. The new veil with its floating frill is of black hexagon mesh and its purpose is to float in filmy fashion before the face. The little hat of white crepe and fluted blue ribbon makes a pretty foundation for the black net veil.

The steep-crowned mushroom of Spring relies for its smartness on carefully considered lines, secured by massing and posing flowers or ribbon high against the crown. Of rose pink rough straw is this model, with two-toned pink ribbon twisted around the crown and a cluster of roses in three shades at the back.

Wide as other hats are high, this low-crowned tricorne has the quality of unescapable distinction. The crown is black and the underbrim of burnt bread color turns back in three places under a wreath of tiny, compact black plumes. The smoothly arranged coiffure and crisp neck-ruche of black tulle are part of the smart effect.

LOWER toques are everywhere these early weeks of spring. The flower toque is a perennial arrival foretelling millinery appropriate for balmy days; but this year the little hat made of flowers seems to be enjoying special favor. One finds it in every milliner's window and each model seems prettier and daintier than the last. Not only the bluish, English violet is used for these toques, but also the reddish violet of France, a shade that matches the plum-colored costumes so fashionable these days. In the reddish violet tone also are big, soft-petaled velvet pansies with pale yellow and black hearts. These are used to cover the crowns of turbans and small hats having brims of plum-colored straw or silk.

Turbans covered entirely with leaves are another feature of the spring season. Sometimes the leaves are green, sometimes plum colored, sometimes grayish green or even a metallic bronze. They are arranged closely over the crown, the edges overlapping and the whole hat fits closely over hair and head. Nothing prettier than these tiny leaf turbans has been seen in millinery for years.

HATS ARE VERY HIGH OR VERY LOW

There is no betwixt and between in millinery this spring. Either the new headgear is impressively high, towering above its wearer's head like the bonnet of a drum major, or it is crushed down on the top of her head with scarcely any trimming to suggest an effect of height. Very like the tall drum-major hat indeed is the straight, high-crowned turban set at the front. These rather rigid hats

have the favor of Paris just now and there is no denying their trig smartness, especially when accompanied by a trim, closely drawn face veil. Every Paris hat is veiled these days and the spring hat will lose half its effectiveness if the proper veil does not add the final note of distinction intended by its creator.

MANY VARIETIES OF SPRING VEIL

Some hats seem especially built for the graceful apron veil, which is quite short at the back but falls almost to the

waist in front. An airy frill of the net flutters from the edge, all around. Then there is the convenient five-o'clock tea veil which falls just to the mouth in front and then slopes downward gracefully into long points which float about the shoulders. The little petticoat veil, coquettish as veil could be, is a mere flounce of veiling, prettily bordered, which falls from the hat brim, casting a shadow over the eyes but not pretending to hide the dimples around an alluring mouth. The mask veil, of fine hexagonal mesh with a hand-run pattern of sprawling design, takes its

SMALL HATS THE ESSENCE OF COQUETRY

If the tall drum-major hat is impressive and chic, the tiny, low-crowned hat

is the very spirit of coquetry. These little hats suggest the Second Empire period and some of them are almost exact replicas of models worn by the Empress Eugenie at the height of her reign of beauty and fashion. A band of ribbon, a bow, a tiny flower or a buckle—that is quite enough trimming for the Eugenie hat which must be worn above a pretty and youthful face to express its full allurements. Of black hemp is one of these dainty little hats, with a close, low crown and narrow, curling brim. Around the crown is a band of tapestry blue ribbon laid on silver ribbon and the two ribbons are knotted in a loose bow at the back. A simple enough little chapeau—but oh, so chic!

FELT HATS FOR SPORT WEAR

Reboux has brought out some fetching hats for sport and travel wear, made of pastel tinted felt in shades of fawn, gray, rose and blue. The alpine shape seems a favorite in these, a broad, flat band of black ribbon almost covering the sloping alpine crown. There are felt sport sailors, too, some having straw cleverly combined with the felt.

"Pansies for Thoughts"—of Spring, Says Fashion Now—Tall Drum-Major Hats Support Bouquets of Flowers—The Spring Veil Has a Score of Whimsies—Felt Alpines and Sailors for Sport Wear.

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